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The Hollywood Reporter

AFM DAILY №5 NOVEMBER 10, 2013

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SUNDAY NOV. 10

at 1:00 pm

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The Hollywood Reporter

LOS ANGLES WEATHER AND HIGH TEMPS
TODAY 74° F 23° C
TOMORROW 78° F 26° C

CHINA MEETS ON CENSORSHIP

By Clifford Coonan and Scott Roxborough

China's ruling Communist elite has begun a key meeting in Beijing that should open up the country's entertainment industry, but Hollywood execs shouldn't expect any dramatic easing of censorship anytime soon.

Leading industryites believe reforms emanating from the four-day closed-door meeting, called the Third Plenum, are likely to make it easier to invest in the Chinese film industry, including for investment from overseas.

Currently there are major barriers to foreign investment in many industries, especially the entertainment business.

"If you fast-forward to five years it's going to be more open," predicted **Yu Dong**, CEO of Bona

CONTINUED ON PAGE 2

Keith Moon Biopic in the Works

By Scott Roxborough

A still-untitled biopic of legendary The Who drummer **Keith Moon** will be the first project to be developed under a new slate development and financing agreement announced today by Exclusive Media and Da Vinci Media Ventures.

The new agreement between Exclusive and the New York-based Da Vinci Media Ventures, the management company to the Da Vinci funds led by **Wendy Rutland** and U.K. tech guru **Toby Moores**, extends the rolling four-picture equity deal the two firms

Moon

CONTINUED ON PAGE 2

AFI FEST

From left: Forest Whitaker, Zoe Saldana and writer-director Scott Cooper arrive at the gala premiere of *Out of the Furnace* at AFI Fest.

Surf's Up for Alcon's *Point Break*

The $100 million action-thriller, billed as an extreme-sports update on Kathryn Bigelow's 1991 classic, sells out worldwide despite having no cast attached *By Scott Roxborough and Pamela McClintock*

Lionsgate is hanging ten with Alcon Entertainment's *Point Break* reboot as the big-budget update on **Kathryn Bigelow**'s 1991 action-thriller classic sells out worldwide at AFM.

In the current uncertain market climate, it is almost unheard-of for an independent film to sell wide without cast attached but uber salesman **Patrick Wachsberger**, co-chairman of Lionsgate Motion Picture Group, has done just that with *Point Break* as buyers rushed to outbid each other for rights to the actioner, which Warner Bros. will release domestically. It's all the more impressive when you consider the film's director, **Ericson Core**, has just one feature directing credit to his name, the 2006 football movie *Invincible* starring **Mark Wahlberg**. But Core knows how to deliver visuals (he was the cinematographer on the first *Fast and the Furious* film) and a pitch reel produced for AFM apparently blew buyers away.

"Buyers were sold on the high concept of the film," Wachsberger tells *The Hollywood Reporter*. "This is going to be a much larger-scale film than the first one."

While Wachsberger wouldn't comment on *Point Break*'s budget, buyers suggest it will come in at tentpole level, somewhere between $90 million and $110 million. Wachsberger says the concept of the reboot would revisit the original film's characters Johnny Utah, an undercover FBI agent investigating a series of daring robberies, and Bodhi, the head thief and extreme athlete whose spiritual pursuit of the ultimate kick fascinates and intrigues the cop. In the original film, **Keanu Reeves** and the late **Patrick Swayze** played Utah and Bodhi, respectively.

But the new film will go beyond big wave surfing to include the massive world of extreme sports from wingsuiting and snowboarding to rock climbing and motorcycle racing.

Giving the project street cred are extreme sport stars **Jeb Corliss**, a professional skydiver and BASE jumper, and legendary rock climber **Chris Sharma**, who will act as consultants.

While the first *Point Break* largely was set in California, the new film will go global, with location shooting planned in Germany, Austria, Switzerland, Italy, China and Malta.

"This will be much more like a James Bond film," Wachsberger told buyers in the AFM pitch reel, giving an idea of the planned scale of the movie.

"It is probably the best high-concept film out there," says **Markus Zimmer**, acquisitions head for Germany's Concorde, which is thought to have paid

CONTINUED ON PAGE 2

ERIC CHARBONNEAU/INVISION FOR RELATIVITY MEDIA/AP IMAGES

THR HEAT INDEX

OLGA KURYLENKO
The actress is getting major attention with *The November Man*, a spy action pic starring **Pierce Brosnan**, and **Russell Crowe**'s directorial debut *The Water Diviner*. *November Man* is nearly complete and buyers were wowed by footage shown by The Solution Group.

SPIKE LEE
The director should be the toast of AFM after signing on to direct the buzzy *Spinning Gold*. But that's been overshadowed now that a Florida couple has filed suit against Lee for incorrectly claiming in a tweet last year that theirs was the address of **Trayvon Martin** shooter **George Zimmerman**.

COREY FELDMAN
The actor, whose *Zero Dark Dirty* and *Zombex* are selling at AFM, bites the hand that feeds him, telling *Access Hollywood* he wants "a chance … to be in, like, A-list films. I shouldn't be doing independent films after all these years."

KNOW YOUR DEALMAKER

Bill Block
CEO, QED International
Block is enjoying a prosperous AFM with several new titles, including action-thriller *Term Life*, directed by **Peter Billingsley** and starring **Vince Vaughn**, both of whom Block brought in to pitch buyers. Block also is selling *The Outsider*, starring **Tom Hardy** and directed by **Takashi Miike**, who also put in appearances at the market.

China

CONTINUED FROM PAGE 1

Film Group.

Many reforms will be economic **Ryan Kavanaugh**, CEO of Relativity Media, which partners with IDG in China, believes reform to make the yuan a transferable currency would be a big help.

"There appears now to be some loosing at the government level and if that happens, there will be a ton of money coming out of China," he told the AFM financing forum.

Beyond financing, there is pressure from within the industry to relax censorship guidelines that often can be vague.

Top director **Feng Xiaogang** left more than his handprints and footprints outside the TCL Chinese Theatre in Hollywood. He also voiced a highly public complaint that Chinese censors were holding back the nation's film industry.

The Film Bureau insists it is trying to become more accessible and open, and there are signs that changes are afoot.

Hong Kong director **Dante Lam** is at AFM to promote *That Demon Within*, about a police officer who becomes a killer, which would normally be an impossible theme to get past the censors.

"With just a few minor changes, the movie was passed by the censors," Lam tells *The Hollywood Reporter*. THR

Moon Biopic

CONTINUED FROM PAGE 1

inked in Cannes this year.

The Who frontman **Roger Daltrey** has been collaborating with Exclusive Media's chairman and CEO **Nigel Sinclair** on the biopic, which would trace Moon's short, wild life. As famous for his crazy hotel-trashing excesses as for his revolutionary rapid-fire drumming skills, Moon was key to The Who's meteoric rise before his sudden death from a drug overdose in 1978. Exclusive is commissioning a writer to pen the script for the long-in-development project. The group is looking to set up the feature as a European-based co-production.

"The Keith Moon project is one close to my heart so I am excited to reinvigorate it and grateful to Wendy, Toby and Da Vinci for their enthusiastic support," Daltrey said in a statement.

Added Da Vinci's Rutland: "I am a massive Who fan and consider Keith Moon to be the greatest rock drummer of all time. I could feel Roger's passion and detailed perspective for this unique story after our first phone call. We are excited to be topping up our deal with Exclusive, and look forward to growing the relationship."

The Moon biopic will be set up under Exclusive Media's banner. Rutland also will serve as an executive producer. THR

Point Break

CONTINUED FROM PAGE 1

several million for the German rights to the picture.

Kurt Wimmer (*Total Recall*) has penned the script, which Oscar-nominated *The Blind Side* producers **Broderick Johnson** and **Andrew Kosove** are producing for Alcon Entertainment along with **John Baldecchi** (*The Mexican*), Wimmer and **Christopher W. Taylor**.

Robert L. Levy, **Peter Abrams** and **John McMurrick** are executive producing. Principal photography is set to start in March 2014. While there is no official release date yet, buyers suggest Warner Bros. will bow *Point Break* around Easter 2015.

Lionsgate has had a bumper AFM. In addition to *Point Break*, Wachsberger also sold out its two other biggest market titles: **Alex Proyas**' epic adventure film *Gods of Egypt* starring **Gerard Butler**, and *Mortdecai*, in which **Johnny Depp** plays a debonair art dealer who goes on a globe-trotting adventure with wife **Gwyneth Paltrow**. **David Koepp** (*Premium Rush*) is directing.

Rushing off from speaking with *THR* to catch a flight to the London premiere of *The Hunger Games: Catching Fire*, Wachsberger notes that before AFM he had been worried his tight schedule would leave him too little time to close deals.

"It didn't turn out to be a problem," he quips. "We're done." THR

JUDY CHU PUSHES FOR TAX BREAK

By Scott Roxborough

Congresswoman **Judy Chu**, D-Calif., was in a fighting spirit when she stopped by AFM this weekend, talking to industry execs and pledging to do battle on two key fronts: to make Section 181 permanent and to combat "horrible" piracy.

Section 181, the federal tax credit that allows investment in a motion picture shot in the U.S. to be 100 percent tax-deductible in the same year invested, is a key component of any American indie film budget. But the tax break expires Dec. 31 and, given the House Republicans' attitude toward government spending, Chu said it could be at risk.

"There are some [in D.C.] who are kind of extreme when it comes to cutting the federal budget, as you may have noticed recently," she tells *THR*, referring to the recent government shutdown and near national debt default that resulted from Republicans and Democrats being unable to reach a deal. "There are some who would like to shrink government drastically and even this critical piece of help is put into question. So we want to make sure they see the value of the film industry for this country and that this particular tax credit gets renewed and made permanent."

On copyright infringement, Chu expressed hopes that Google, which has been criticized as being a gateway to piracy, would change its tune as it begins to invest more in content production, a recurring theme at this year's AFM. But she said there were no plans to revive the Stop Online Piracy Act, or SOPA, which Google and others helped defeat. She suggested copyright holders and web advocates could find a middle ground.

Said Chu: "There is a way to protect copyright in a better way. Even the simple way of alerting people who are going on to pirate sites that what they are doing is something illegal. That does a lot to change behavior. And that doesn't necessarily have to be punitive. But we don't have that going on right now." THR

CASANOVA MULTIMEDIA AND **RAI CINEMA** PRESENT

November 7th, 2013 3:00 p.m. Broadway Cineplex 3
November 10th, 2013 1:00 p.m. Broadway Cineplex 2

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Exclusive Extends Front Row Mideast Deal

By Scott Roxborough

Exclusive Media has renewed its film output deal with leading independent Middle East distributor Front Row Filmed Entertainment, expanding the agreement through 2017.

The deal will see Front Row handle all of Exclusive's new titles, including AFM highlights *A Walk Among the Tombstones*, the crime drama from director **Scott Frank** starring **Liam Neeson**; the **Gillian Flynn** adaptation *Dark Places* starring **Charlize Theron**; horror sequel *The Woman in Black: Angel of Death*; and **Jeff Zimbalist**'s soccer biopic *Pele*, which Imagine's **Brian Grazer** is producing.

The deal was negotiated by **Alex Walton** and **Akshay Mehta** on behalf of Exclusive and **Hisham Al-Ghanim** and **Gianluca Chakra** on behalf of Front Row. "We're delighted to be able to continue this amazing relationship with the Exclusive Family, who have consistently delivered a diverse string of high-profile projects," said Chakra in a statement.

The two companies' previous three-year deal included such titles as the original *Woman in Black*, **Dwayne Johnson** action vehicle *Snitch* and **Ron Howard**'s period racing drama *Rush*, the latter of which has grossed more than $1.5 million across the Middle East. THR

Front Row will handle Mideast sales for Theron's *Dark Places*.

Kamasutra Tests Bollywood Boundaries

Director Rupesh Paul endured protests, seasickness and threats from organized crime to get the controversial film made

By Clifford Coonan

Extortion, fire, cyclones, maritime disasters, anti-nudity protests and heavy seas were not enough to deter filmmakers from completing Indian erotic epic *Kamasutra 3D*, which director **Rupesh Paul** hopes will be ready for a debut at the Cannes Film Festival next year.

Paul was at AFM to show footage from the movie, which now goes into postproduction in Mumbai. Sales will take place during the Berlin Film Festival in February, once the VFX have been done, before it debuts in Cannes.

Set in ancient times, *Kamasutra 3D* is the tale of "a soulful love embodied with betrayal and war." It also contains a fair bit of nudity, which will bring it up against the strict censorship system in India.

Many scenes had to be shot multiple times; some nude scenes were reshot with the actors clothed in order to make them suitable for the domestic Indian market.

"Every day we had something — gates locked from outside, protesters, people refusing to give us hotel rooms, cyclones. It was torture," says writer-director Paul.

Chopra followed up a *Playboy* shoot with a role in *Kamasutra 3D*.

"We could have made a better film if we had more peace of mind," he adds. "The whole boat was rocking when we were shooting on the sea, people were puking, and also no one had any insurance. We had to change the name and the whole set burned down, which increased the number of production days by 10 percent."

The film also had to deal with extortion by local gangsters who would allow production of the film to go forward only if they were adequately rewarded. "People used to blackmail us the whole time," says Paul.

The lead actress is **Sherlyn Chopra**, who became the first Indian to make the cover of *Playboy*, in a yet-to-be-published photo shoot. "This was the first film that was offered to me after I did *Playboy*, and I said yes without any hesitation," says Chopra. "I found the script very emotionally compelling. This is a film about emotions more than sexuality. The film has global appeal. It is not just a film which appeals to Indian sensibilities but across the globe."

The executive producer is **George John**, who is a doctor to numerous celebrities including Wimbledon champ **Andy Murray**, soccer star **David Beckham** and **Tom Cruise.**

"This is my first baby," John says. "I believe I'm with the best team around. What is a doctor doing here? I've always been passionate about the movies, maybe it's because I've always been around actors." THR

Fu Works and Alvernia Team Up for Film Pact

Under a new investment scheme, San Fu Maltha's production outfit and the studio will finance up to half the low-budget genre films that postproduce at the facility By *Scott Roxborough*

Fu Works, the production outfit of veteran Dutch producer **San Fu Maltha**, has launched a services-based investment scheme with Polish studio Alvernia Studio that will provide up to 50 percent of the financing for low-budget genre films that shoot in Poland.

The scheme aims to co-produce two to three independent projects per year with budgets of up to $4 million. All films must be English-language and in a mainstream genre suitable for international distribution. Fu Works and Alvernia would provide up to half of each project's budget. The selected films could shoot elsewhere in Europe but postproduction would be done at Alvernia outside Krakow.

"This new partnership emphasizes our confidence in the strength of postproduction facilities and wealth of talent we have to offer at Alvernia Studios," says Alvernia president and creative director **Stanislaw Tyczynski,** adding that he is looking forward to "working alongside visionary producers from all over the world."

As a producer, Fu Maltha is perhaps best known for his award-winning period dramas, including *Black Book* and *Suskind*, but the prolific Dutchman also has worked on genre fare including space Nazis spoof *Iron Sky* and action fantasy *Jade Warrior*.

Alvernia Studios, just 3 years old, has worked in some capacity on more than 50 feature films and 200 commercials, video games and music projects. With the new scheme, it hopes to secure a steady stream of new films to feed its postproduction business. Post houses putting up equity financing in exchange for effects work has become increasingly common as the hard-hit FX industry struggles to stay afloat and competitive with low-cost operators worldwide. THR

Poland's Alvernia Studio

FINAL MARKET SCREENING TODAY!

D I S C O V E R A N E W F E A R .

Screening Time:
Fairmont 2 - 1:00pm

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Jordan Nutson - jordan@108mediacorp.com - 1-647-887-1439
Ryo Ebe - ryo@108mediacorp.com - +81 80 5656 3771 (Asia)

PINEWOOD

108 media

AFM IN BRIEF

Rigby stars in the Beverly Hills-set heist thriller.

RUSSIA, MIDDLE EAST HOT FOR *PLASTIC*

Russian distributor **Luxor** and Mideast buyer **Front Row Filmed Entertainment** have snatched up rights to *Plastic*, a heist thriller based on a real-life Beverly Hills jewelry robbery. Directed by **Julian Gilbey**, the film stars *Downton Abbey's* **Ed Speleers** as well as *Game of Thrones'* **Alfie Allen**, **Will Poulter** (*We're the Millers*), **Emma Rigby** (*The Counselor*) and **Thomas Kretschmann** (NBC's *Dracula*). **Cinema Management Group** is handling international sales and screening *Plastic* at AFM.

EONE'S HORROR DOUBLE FEATURE

Entertainment One has picked up North American rights for two horror titles, the zombie rom com *April Apocalypse* from **Preferred Content** and horror thriller *The Hunted* from **WME Global**.

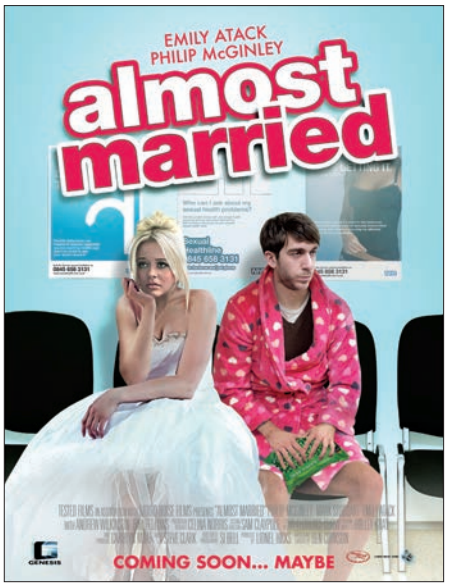
BEE IN THE BONNET FOR UNIVERSUM

Universum has taken German-language rights to *Maya the Bee — The Movie*, a 3D animated feature based on the German children's cartoon. The distributor, a subsidiary of European media giant Bertelsmann, plans to release the *Maya* movie theatrically in Germany in September 2014. Universum also picked up German-language rights to 3D titles *Vic the Viking*, *Heidi* and *Blinky Bill*. All are being sold at AFM by **Studio 100 Media**. THR

THE 2013 AFM POSTER AWARDS

THR pays tribute to the most amusing and over-the-top promotional materials from the year's market

Wedding Edition



Biggest Bummer

***Almost Married* (U.K.)**

Did you ever see a glummer couple than these two? She's thinking she looks like Katherine Heigl in *Knocked Up*, only not enough. He's thinking he looks like David Schwimmer, maybe a little too much. And that tagline doesn't bode all that well, either.

Best Multiple Personality Disorder

***Honeymoon* (Czech and Slovak Republics)**

OK, we get it: The bride has seven identities, from one who's beaming and in love to one who's giving off a "not tonight, dear, I've got an Excedrin headache" vibe. But which picture does her arm come from? It looks like it's coming out of Bride Four's skirt.

Sloppiest Slav

***Kiss Them All* (Russia)**

Who has to kiss them all? The guy wearing the Valentine-themed boxer shorts? The bride who looks like a hot mess? The sloppy-drunk guy who seems pretty happy despite his possible impending death by drowning?

Unsexiest Use of Ikea Furniture

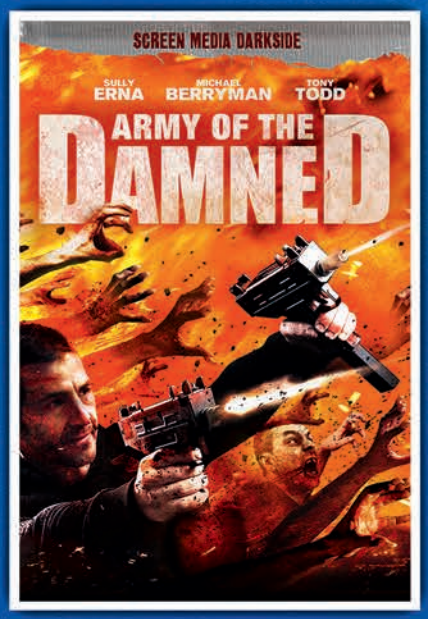
***Mr. & Mrs. Player* (Hong Kong)**

Despite a come-hither nightie, Mrs. Player doesn't seem to be getting much of a rise out of Mr. Player. Perhaps the baby-crib-like Ikea bed is to blame — is that the Nøsexskö? And why did somebody take a hole-puncher to the bottom of their photo?

AFM 2013 LINE-UP

SCREEN MEDIA

SCREENING TIMES



MARKET PREMIERE

TODAY

NOVEMBER 10 – 11:00AM

FAIRMONT 3

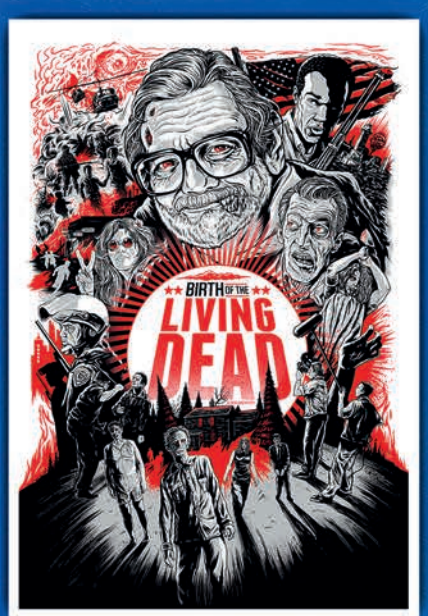
MARKET PREMIERE

TODAY

NOVEMBER 10 – 1:00PM

FAIRMONT 3

MARKET PREMIERE



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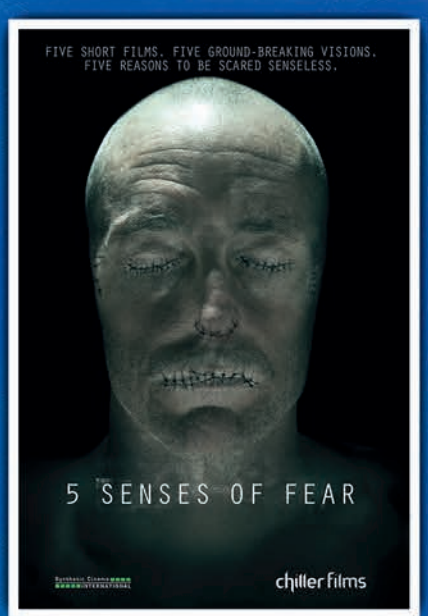

SCREEN MEDIA

EXCLUSIVE MEDIA,
PRESIDENT OF WORLDWIDE PRODUCTIONS
AND ACQUISITIONS

Tobin Armbrust

The film exec on the battle of art vs. science in independent moviemaking and what it's like to stay up all night with Harvey Weinstein By Pamela McClintock

Armbrust was photographed Nov. 1 by Andrew McLeod at his office in Beverly Hills.

HE MAY NOT HAVE A MAJOR STUDIO AT his disposal, but Tobin Armbrust, 41, quickly has built an impressive production slate for Exclusive Media, the leading independent production, financing and sales company founded in 2008 by Guy East and Nigel Sinclair. Armbrust, who formerly ran Thunder Road with Basil Iwanyk (the two previously worked with Sinclair and East at Intermedia Films), has been with Exclusive from the start. Armbrust and Exclusive enjoyed early success with George Clooney's *The Ides of March* (2011) and also oversaw 2012 horror hit *The Woman in Black*, starring Daniel Radcliffe, and the critically acclaimed 2012 cop drama *End of Watch*, starring Jake Gyllenhaal and Michael Pena. Exclusive's upcoming lineup includes John Carney's *Can a Song Save Your Life?*, which snagged the largest deal at the Toronto Film Festival in September. Other projects in the pipeline include the just-wrapped *A Walk Among the Tombstones*, starring Liam Neeson, horror pic *The Quiet Ones* and sequel *The Woman in Black: Angel of Death*, which has just begun production in England. Armbrust, the married father of two, recently sat down with *The Hollywood Reporter* in his Beverly Hills office to talk about staying up most of the night to close the deal for *Can a Song Save Your Life?* and his disappointment that *Parkland* and *Rush* didn't do more business.

How did you become involved with *Can a Song Save Your Life?*
It was coming out of turnaround from Sony and was brought to us by CAA and UTA with Scarlett Johansson and Mark Ruffalo attached. We did some work with John [Carney] on the script and took it to the Berlin Film Market. Then, midway through the market, we lost Scarlett. We really believed in the project, so we had to repackage it, which sometimes you are forced to do. We ended up with Keira Knightley, who is fantastic. The movie is amazing.

The film scored the biggest deal at Toronto, with The Weinstein Co. picking up U.S. rights for $7 million, plus a $20 million marketing commitment. What were the negotiations like?
They went until 4 a.m. I was at a postpremiere party with John. It came down to three buyers and they were all making their pitches to John. We wanted him to have a big say in it. We were in alleyways talking to different agents. These were all multimillion-dollar offers with really compelling marketing pitches. In the end, we wanted to go in this direction. No one in their 40s should stay up all night. … It's like drinking more than three beers. (*Laughs.*)

When will Weinstein release the film in theaters?
Probably towards the end of next year.

Will it be an awards contender?
I think that there are parts of it that absolutely are.

***Parkland*, the ensemble drama about the day John F. Kennedy was shot, bombed at the box office this fall. What happened?**
We're not disappointed in the sense that we're proud of the movie. You have to do your best and make the films you want to make for the right price. *Parkland* is a really finely made movie. It's an adult movie about something and it breaks a lot of rules, including being an ensemble film. But that's what makes it interesting. It doesn't have one giant, big movie star. It was definitely a marketing challenge.

How much were you involved in Formula One drama *Rush*?
Very. We came onboard because we have a relationship with Brian Oliver at Cross Creek Pictures. The heavens opened up and Ron Howard came aboard to direct. This was one of the biggest movies we have ever done, and I am proud of the fact that we made it for a price that no one can imagine [$50 million]. As borne out from the test scores and the reviews, it's a widely admired film.

Is it frustrating that it really didn't catch on in North America, where it has grossed $26.6 million? It's done better overseas, with north of $70 million to date.
Yes, incredibly frustrating. But again, that's what I was saying. You can make a good movie and it still doesn't work. There are obvious reasons why it didn't connect in the U.S. It's about Formula One racing, for one. It also got swallowed up because it opened between *Prisoners* and *Gravity*, both of which did really well with adult audiences.

***The Woman in Black* was a sleeper hit, grossing more than $127 million worldwide and becoming the top-grossing horror film of all time in the U.K. What was the most surprising thing about working with Daniel Radcliffe?**
Sometimes you meet an actor and they are a total asshole. This guy is the antithesis of that. He might just be the sweetest person on the planet. On the face of it, this wasn't a role you thought Harry Potter could pull off. But Daniel has an amazing depth to him. And the interesting thing about Daniel — leaving aside how famous he is because of Harry Potter — is he will actually say, "I'm working on my craft." He likes to challenge himself, because I think he sees himself as someone who's developing into a better and better actor each time out. Who else says that? What other famous actor would say that?

George Clooney doesn't say that?
I think George probably has perfected his craft. (*Laughs.*)

What was the biggest surprise about working with Clooney?
There were two. He and Grant [Heslov], his producing partner, were definitely open to notes and ideas, which surprised me, frankly. The other thing is, they know how to make a movie. They came in under budget and even finished early. They have it down to a science. I respect that, especially in the independent space where you are always fighting about money and the length of the shoot. It becomes a conflict of art versus science, and you get into these battles you don't really want to be in. I'd rather make every decision based on art, but you can't. They seem to understand that. They don't price things the wrong way, they don't fire their crew, they stick with their team and they are very loyal. I was surprised by how tight of an operation they had. THR

EUROPEAN FILM MARKET – IT ALL STARTS HERE.

6–14 Feb 2014

Early Bird Registration
until November 30.

Online Film Submission
until December 21.

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Berlinale EUROPEAN FILM MARKET eFM

PONY CANYON

2013 AFM Lineup

THE KIYOSU CONFERENCE　清須会議

<Maestro Koki Mitani's Historical Human Comedy>

☆Montreal WFF, Hawaii IFF, Tokyo IFF Closing Film☆

Director Koki Mitani's newest masterpiece is a historical epic with spectacular all-star cast!! Prepare to be entertained by "a Human Comedy" filled with laughter, surprise and drama!

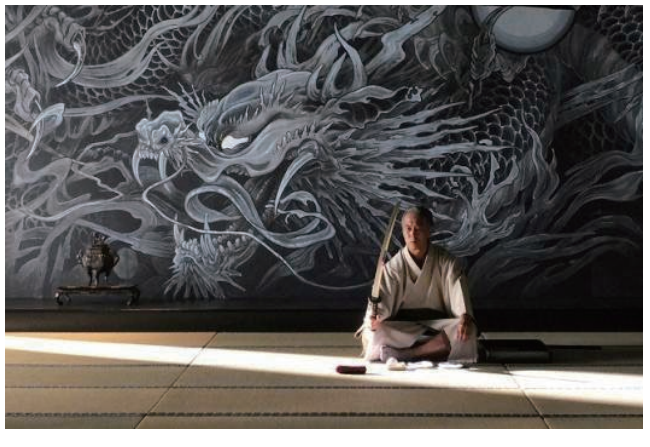
Directed by Koki Mitani | Cast: Koji Yakusho, Yo Oizumi, Fumiyo Kohinata, Koichi Sato, and more!
Japan's Release Date: November 9, 2013 | 138 minutes
Available worldwide except for TW & HK

The Liar and His Lover　(Tentative Title)

カノジョは嘘を愛しすぎてる <J-pop Romance>

Kotomi Aoki's new manga series "Kanojo Wa Uso Wo Aishisugiteru (The Girl Who Loved Lies)" which has already sold 3 million copies will be adapted to the screen!! Takeru Sato who is one of Japan's leading actors and Sakurako Ohara, a gifted singer who was selected from over 5000 for this movie, will bring you the ultimate love story to life.

Directed by Norihiro Koizumi | Cast: Takeru Sato, Sakurako Ohara, Shohei Miura
December 14, 2013 | New, Available worldwide | http://kanouso-movie.com/



THE MOLE SONG -Undercover Agent REIJI-

土竜の唄

<Takashi Miike's GUTBUSTER Action Comedy>

A very unpredictable undercover cop comedy -- where something crazy happens every five minutes!! Starring Toma Ikuta × Director Takashi Miike × Screenplay Kankuro Kudo!!

Cast: Toma Ikuta, Riisa Naka, Takayuki Yamada, Yusuke Kamiji, Takashi Okamura, Shinichi Tsutsumi | February 15, 2014
Available worldwide | http://mogura-movie.com/index.html
Coming Soon!!

THERMAE ROMAE 2　テルマエ・ロマエ２

<Time Travel Bath Comedy>

The blockbuster epic which earned $80 million box-office will be back to the screen!! Be ready for the spectacular bath journey through Ancient Roman bath and modern Japanese bath!!

Directed by Hideki Takeuchi | Spring 2014
Cast: Hiroshi Abe, Aya Ueto, Kazuki Kitamura, Riki Takeuchi and more!
Available worldwide except for TW, HK, and Italy

Lady Maiko?? (Tentative Title)

舞妓はレディ <Geisha-Intern Musical Comedy>

17 years after "Shall We Dance?" which became a big hit in Japan and US, Director Masayuki Suo's entertainment masterpiece will take you to superb Geisha District in Kyoto!! A story of one girl's desire to attain the unattainable by becoming a geisha. This depiction of one young girl's battle with adversity, filled with laughter, tears, song and dance will be sure to entertain audiences everywhere!

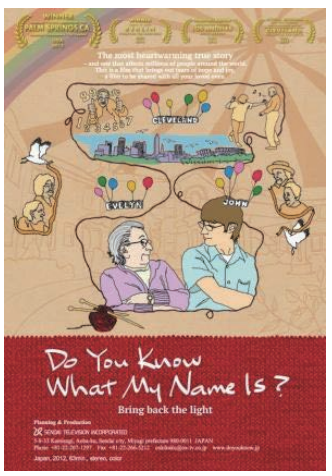
Directed by Masayuki Suo
2014! | http://www.maiko-lady.jp/ | New, Available worldwide

God Tongue - Kiss Pressure Game THE MOVIE

(Tentative Title) ゴッドタン キス我慢選手権 THE MOVIE <Improvisation, Docu, Fiction, Commentary, No Line...Cannot Categorize! New Genre of Film!>

This project is from super popular variety show in which the protagonist must improvise an act while he has to resist kissing the sexy idols who tempt him.

Directed by Nobuyuki Sakuma | June 28, 2013 | New, Available worldwide | 112 minutes
Cast: Shogo Kawashima (Gekidan Hitori), Ogiyahagi, Bananaman and sexy ladies!



Do You Know What My Name Is?

<Heartwarming Health Documentary>

☆American Documentary FF (Audience Favorite) / Intl Film Awards Berlin (Award of Merit) / Los Angeles Movie Awards / Cleveland IFF☆

"For a year now, asking this question has been my daily task." The most heartwarming true story about relieving Alzheimer's disease without medicines nor surgery.

Directed by Naomi Kazama, Shigeru Ota | 83 minutes
Available worldwide except for TW & HK

Batayan - A Troubadour's Homecoming

オース！バタヤン <Music Documentary>

"Batayan" - The nickname of a much-beloved, 94 year old, one-eyed guitar picking bluesman named Yoshio Tabata, and he was the first musician to adopt the electric guitar in Japan. He passed away this April. Take this chance to see original Japanese blues at their very finest.

Directed by Tamura Motown | Cast: Yoshio Tabata, Jun Hamada
95 minutes | New, Available worldwide

The God Of Ramen

ラーメンより大切なもの <Ramen Documentary>

People wait in line for over two hours for just one bowl of Ramen of Kazuo Yamagishi's "Taishoken". What makes his ramen so special?

Directed by Takashi Innami | Ending Theme by Joe Hisaishi
June 8, 2013 | 90 minutes | Available worldwide except for TW & HK

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AFI FEST

Fiennes' Dickens falls hard for Jones' 18-year-old actress.

The Invisible Woman

Ralph Fiennes directs and stars opposite Felicity Jones in a drama centered on Charles Dickens' affair with a younger woman

BY TODD MCCARTHY

Period biographical dramas don't come much better than *The Invisible Woman*, an exceptionally involving and credible portrayal of the "whispered" relationship Charles Dickens maintained with a much younger woman over the last 13 years of his life. A career high point for Ralph Fiennes as both an actor and director, this unfussy and emotionally penetrating work also provides lead actress Felicity Jones with the prime role in which she abundantly fulfills the promise suggested in some of her earlier small films.

Not at all a starchy and decorous affair, the film has a lived-in feel that is informed by Fiennes, in both his artistic capacities, with the gusto, energy and turbulence one associates with Dickens himself. Working with an intelligent and shrewdly structured script by Abi Morgan (*Shame*, *The Iron Lady*), Fiennes quickly establishes the vastness of the great author's world — his artistic eminence and popularity as both a writer and public speaker, his role as a father of 10, and his tireless work on behalf of society's destitute — as well as his Victorian-era reticence to embark upon an extramarital affair despite his now empty marriage to a wife who can't begin to keep up with him physically or intellectually; as he tellingly remarks on one of his vigorous country hikes (a line repeated later in her life by his mistress), "I walk at quite a pace."

Meeting Ellen "Nelly" Ternan in 1857 when she's come with her theatrical mother Catherine (Kristin Scott Thomas) and sisters to perform in a Manchester production of his play *The Frozen Deep*, the 45-year-old Dickens immediately is struck by the 18-year-old's beauty and poise. "She has something," observes the bushy-haired and goateed author, a dynamo portrayed by Fiennes as an almost constantly erupting geyser of creativity and a contagious enthusiast.

Noting her husband's interest, his wife, Catherine (Joanna Scanlan), who has become extremely large in middle age but retains an almost angelic face, engages Nelly in talk of her husband's work — the young woman likes *Little Dorrit*. But it seems that both the author's moral temperament and his fame restrain him from easily acting on his impulses; he's so well known that it would be hard to keep any secrets from the press and scandal in his position is to be avoided at all costs.

More interesting, however, and more difficult to dramatize is Nelly's own reticence. Well raised and very close to her mother, she has career aspirations as well as a strong moral sense and a fixed idea of propriety. Only a tidal wave of a man such as Dickens could likely ever have broken down her reserve and, even when Dickens has left his wife, she has trouble understanding what her new role in life is supposed to be, given that the relationship must remain clandestine. In Morgan's no doubt conjectural conception of the woman's emotional growth, it takes Nelly many years, and a later marriage to a younger man, to come to terms with her longtime shadow existence.

In the early stages of their acquaintanceship, Dickens and Nelly almost always are surrounded by others in public places or with family members. A pivotal and brilliantly conceived scene is set late at night in Dickens' study after a very successful charity event. It becomes the first quasi-intimate talk between the two, one in which the author subtly reveals his true feelings for the girl, but it's all conducted with Nelly's mother sleeping — or perhaps only resting and overhearing everything — on a nearby lounge. Morgan's pointed but natural dialogue writing here is superb, as it is in another great interlude shortly thereafter in which Mrs. Dickens quietly lets Nelly know she's aware of what's going on, even if nothing really is yet.

When the relationship is finally consummated, director Fiennes exhibits a restraint entirely in keeping with the nature of the times and story, forgoing typical pawing, groping and heavy breathing in favor of a rather brief but highly effective indication of a sexual breakthrough. This sort of visual economy also is applied to two big set pieces — no doubt an example of making a virtue of financial constraints — first in a beautifully composed scene set at a big horse race, and even more impressively when the couple are among the many victims of a (true life) train accident on a trip from Paris back to England.

Luminous and thoughtful, socially composed and yet often troubled and distracted by the moral and social reorientation her life's surprising course has taken, Jones is simply superb in a complex role. The other standout is the hitherto unknown Scanlan as a clear-sighted but simple woman who, one can infer, was an endlessly supportive and understanding wife and a fine mother but now is entirely incapable of giving her husband what he needs or of competing with Nelly.

After his uneven directorial debut with *Coriolanus*, Fiennes is on top of every aspect of this film, which benefits from agile and eye-catching cinematography by Robert Hardy and production design by Maria Djurkovic and costumes by Michael O'Connor that richly evoke the era. Ilan Eshkeri's score is another plus.

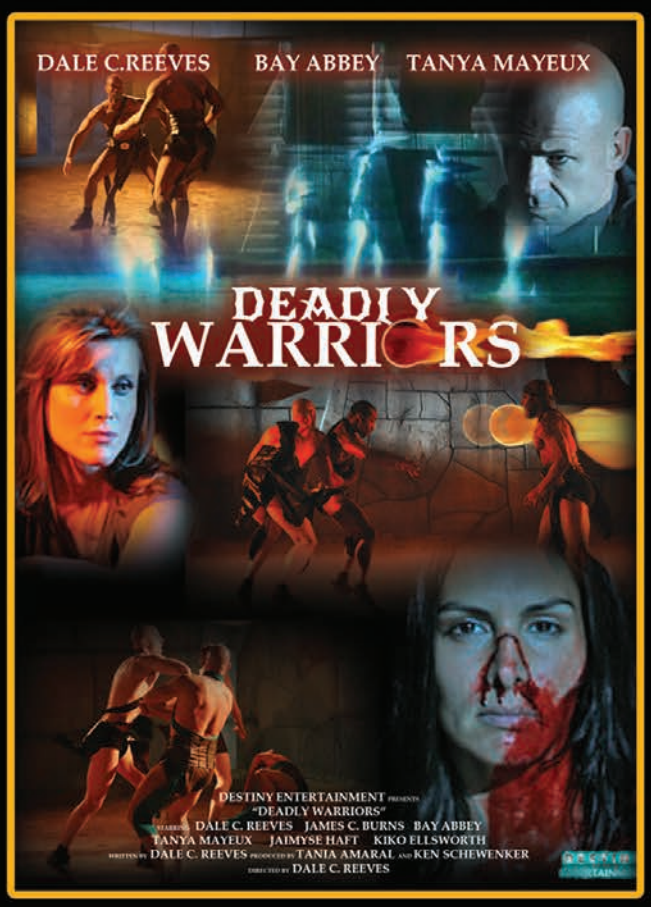
Cast *Ralph Fiennes, Felicity Jones, Kristin Scott Thomas, Joanna Scanlan*
Director *Ralph Fiennes // 111 minutes*

DESTINY ENTERTAINMENT

PRESENTS AT AFM

SCREENING AT AFM COMPLETED.

POST PRODUCTION



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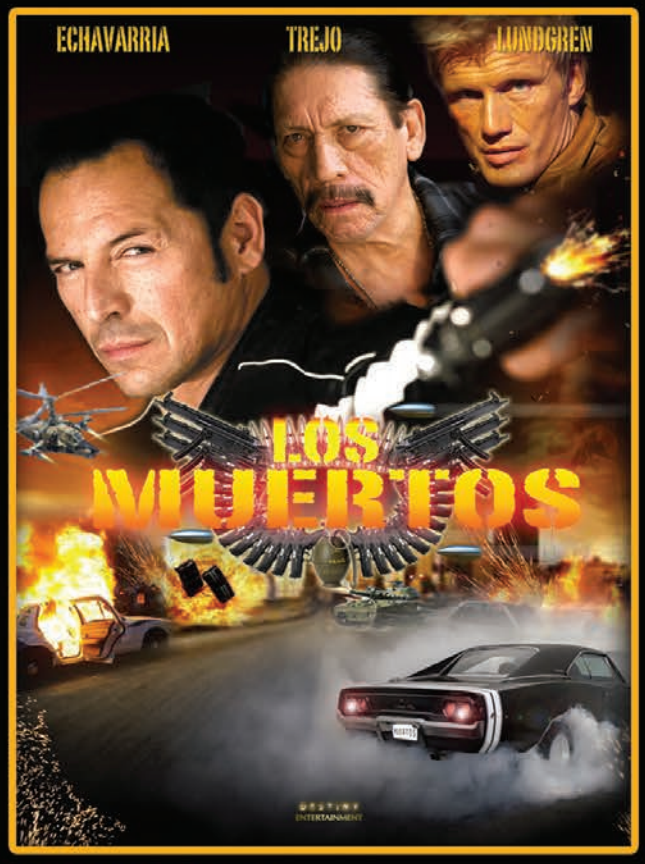

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Half of a Yellow Sun

Stars Thandie Newton and Chiwetel Ejiofor elevate this lush if fundamentally soapy tale of a family surviving the Nigerian civil war BY LESLIE FELPERIN

Chiwetel marries rich girl Newton.

Half of a Yellow Sun is the kind of ambitious literary adaptation that wants it all kinds of ways, not all of them compatible. On the one hand, it offers a bluffer's guide to the Nigerian civil war that briefly created the Republic of Biafra between 1967 and 1970, and on the other, a chance to see Thandie Newton wearing lovely period shifts, occasionally accessorized with colorful indigenous-patterned scarves. The long stretches where characters debate Marxist doctrine lie uneasily next to its soap-opera-style shenanigans where women weep over faithless men, sisters fall out with each other, mothers-in-law meddle, and heavy artillery disrupts a picturesque wedding, although admittedly that last bit is one of the film's best scenes.

Granted, the intersection of the personal with the political is the key point of Nigerian author Chimamanda Ngozi Adichie's well-regarded source novel, but first-time writer-director Biyi Bandele hasn't managed to sand down the edges quite finely enough.

Readers who were impressed by the novel's inventive shuffling of different time periods might be the folks who are most critical of the way Bandele's script reorders the story into an accessible but banal chronological trudge, starting in 1960 and ending with the resolution of the war in 1970. Likewise, where the book refracted the action through the eyes of very different characters, including an Englishman and a servant boy, there's never any doubt that the film is mostly interested in the ups and downs of Olanna (Newton). She's a soigne rich girl from one of Lagos' wealthiest families who chooses to defy familial expectations and convention not only by becoming a sociology professor herself but also by shacking up with firebrand academic Odenigbo (Ejiofor) in college town Nsukka.

Meanwhile, a B-plot follows, with considerably less commitment: the relationship between Olanna's more pragmatic but equally beautiful twin sister, Kainene (an underused Anika Noni Rose), and white English novelist manque Richard (Joseph Mawle). Off to the side, literally, Odenigbo's manservant Ugwu (John Boyega) observes the romantic pushing and shoving from a bemused distance. Unlike in the book, where his point of view has near equal weight with Olanna's and Odenigbo's, he has relatively little to do here apart from fretting over how to cook rice properly and later getting into danger.

Bandele has a sure touch in creating atmosphere in the domestic scenes, evoking a strong sense of how these people live their lives day-to-day. The young director's touch is a little less assured with the actors. In some ways the best work is to be found in the supports, especially Mawle as the guilt-ridden outsider and Rose as the sharp-tongued Kainene.

Sales *Metro International Entertainment*
Cast *Thandie Newton, Chiwetel Ejiofor, Anika Noni Rose*
Director *Biyi Bandele*
106 minutes

The Selfish Giant

A solidly effective addition to Britain's social realism tradition, elevated by excellent performances by the young leads and some unexpectedly poetic touches

BY NEIL YOUNG

Oscar Wilde may seem an unlikely inspiration for British writer-director Clio Barnard's second feature, a grimy tale of youngsters growing up (too) fast in 21st century urban Yorkshire, but as the aesthete's aesthete famously wrote, "We are all in the gutter, but some of us are looking at the stars."

An absorbing and ultimately moving follow-up to Barnard's well-received docufiction hybrid *The Arbor* (2010) and very loosely inspired by Wilde's Christian fable *The Selfish Giant*, the film premiered in competition in the Directors' Fortnight sidebar in Cannes.

Limited British arthouse play will be buoyed by enthusiastic critical support, with overseas prospects perhaps strongest in France where audiences frequently are drawn by depictions of the U.K.'s working-class and underclass a la Ken Loach and Alan Clarke. The best-known recent examples to obtain international recognition include youth-focused work by Andrea Arnold (*Fish Tank*) and Shane Meadows (*This Is England*). And while Barnard seldom strays far from the subgenre's well-established template, which dates back to Loach's 1969 *Kes*, she finds a fresh, topical angle involving the theft of copper ("bright wire") from public places including railway lines and the national power grid.

The soaring price of such metals in recent years has sparked a lucrative, illicit trade revolving around scrapyards where such materials can be fenced with few questions asked. One such dealer is the gruff "Kitten" (Sean Gilder), into whose insalubrious orbit are drawn best pals Arbor (Conner Chapman) and Swifty (Shaun Thomas), both around 13.

Foulmouthed Thomas shows an affinity for horses.

Forsaken opportunities and wasted resources, both human and otherwise, are the underlying themes of Barnard's story, which relies for drama on the increasing hazardousness of Swifty and Arbor's hunt for the near-ubiquitous precious metals. This builds to a shattering third-act catastrophe which, while pointedly foreshadowed, not least via the offscreen electrocution of a hapless foal, packs considerable emotional charge.

Such films tend to stand or fall on their performances, and Barnard — aided by casting director Amy Hubbard — has found a couple of rough-edged trump cards in Chapman and Thomas. Relentlessly, defensively foulmouthed in a manner that would make even David Mamet blush, both lads quickly emerge as fully-rounded, entirely believable characters whose friendship rings consistently true on every level.

Sales *Protagonist Pictures*
Cast *Conner Chapman, Shaun Thomas, Sean Gilder, Steve Evets*
Director *Clio Barnard // 91 minutes*

Jarratt reprises his role as Outback psycho Mick Taylor.

Wolf Creek 2

A psychopathic serial killer and his knife carve out an edge-of-seat gorefest that follows safely in the tracks of its predecessor BY DEBORAH YOUNG

Xenophobic bushman Mick Taylor is back slicing them up in the Aussie Outback, in an eight-years-later sequel that barely corrects its aim compared to writer-director Greg McLean's original indie horror film *Wolf Creek*, released in 2005. Though showing a smidgen of mercy to female members of the cast, possibly to counteract accusations of misogyny in No. 1, *Wolf Creek 2* knows better than to deviate from the classic scenario of a mad serial killer of almost supernatural evil (all hail Leatherface) who has it in for foreign tourists in remote regions. McLean's superb grasp of technique and his talent for inducing major fear in audiences should be a gift to gore and splatter fans.

Since his breakout work, McLean has executive produced the thrillers *Red Hill* and *Crawl Space* and earned special thanks from his admirer Quentin Tarantino on *Django Unchained* (where actor John Jarratt appears in a privileged cameo at the side of Tarantino, no less). With this kind of endorsement, *WC2* can be expected to attract attention, but by any standards it lacks the third dimension of great horror films, which would somehow tie its lesson about evil in to people's lives. This film is straight out of the bottle with no metaphoric or psychological pretensions.

And to think that Jarratt's unfaltering performance as the 100 percent evil Mick Taylor begs to be mythicized, as he stands with his high-caliber rifle outlined against the red desert sunset, or rides horseback through the wilderness, exalted by DP Toby Oliver's vibrant Western cinematography. But poetics are clearly peripheral to the film's main concern, which is to be as scary and violent as possible for worldwide sadism fans who want to leave the theater with twisted guts of their own.

Everybody else will have to take what they can get: very fine acting, especially in the extended dialogue between Mick and his principal victim, played by a smart and wonderful Ryan Corr; highly atmospheric cinematography that makes the wide-open landscape a major player; and the occasional note of black humor.

This is evident from the first scene, which introduces Mick on an almost sympathetic note. In the middle of nowhere, hiding behind a road sign, are two of the most sadistic highway patrolmen on film. A monster truck zips past, just inside the speed limit, but the cops decide to nail the poor guy anyway. How not to feel some degree of empathy for driver Mick's horrific revenge?

But the next bit turns the tables with two angel-faced German tourists (Shannon Ashlyn and Philippe Klaus), whose innocent young love screams out for blood in a hyper-obvious setup. They cross paths with Mick and get the worst of it.

Finally, a nice clean-cut British surfer, Paul (Corr), gets dragged into the horror when he makes the mistake of trying to help someone in distress. His struggle to get away from his implacable nemesis injects some interest in what was fast becoming a mindless gorefest. Only Paul's quick thinking under pressure allows him to survive long enough to play a sinister guessing game with Mick. Both actors are at their finest in this bloody face-off, which like every other major scene will have many viewers looking the other way.

Since much of the action takes place on the highway, two of the film's main set pieces occur on deserted stretches of road. One is a Spielbergian duel between a jeep and a big rig with murderous intentions; the other involves the wholesale slaughter of a herd of suicidal kangaroos who decide to cross the road at just the wrong moment.

If Corr acts and looks better scene by scene as his character pulls out panicked courage, Jarratt has his role as a psychopath down pat and seems calmly poised for an eventual *Part 3*.

Sales *Darclight Films*
Cast *John Jarratt, Ryan Corr, Shannon Ashlyn, Philippe Klaus, Shane Connor, Ben Gerrard*
Director *Greg McLean*
107 minutes

FOR YOUR CONSIDERATION THE NETHERLANDS' OFFICIAL OSCAR © ENTRY
BORGMAN
"ENGROSSING AND ORIGINAL"
– The Hollywood Reporter
a film by Alex van Warmerdam
produced by Graniet Film
OFFICIAL SELECTION COMPETITION FESTIVAL DE CANNES
WINNER SITGES FANTASTIC FILM FESTIVAL
OFFICIAL SELECTION TORONTO INTERNATIONAL FILM FESTIVAL
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SPECIAL EFP SCREENING: NOV 12 AT 8.00PM – WILSHIRE SCREENING ROOM – AMPAS, GUILDS, PRESS, INDUSTRY
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Wetlands

A poppy take on boundary-pushing sexual matters featuring a stellar breakthrough performance BY BOYD VAN HOEIJ

Topics as varied as the use of phallic vegetables; intentional lack of intimate hygiene and the pain in the behind that hemorrhoids and anal operations can be — and all that from a female perspective — are what made German TV personality Charlotte Roche's novel *Wetlands* a controversial and much-discussed literary phenomenon. The beauty of young writer-director David Wnendt's eponymous film adaptation, headlined by an explosive Carla Juri, is not that all these subjects are pretty much treated as candidly as in the book but that the final result is also an accessible, stylish and ultimately even sweet film.

Wetlands has cult hit written all over it and should do well with Generation-Y viewers not only in Germany but also further afield, especially (though not exclusively) where the novel was also a bestseller.

One-of-a-kind protagonist Helen Memel (Juri) is a young woman who still lives with her divorced mother (Meret Becker) but who's fiercely determined to explore her body and sexuality on her own terms. In the eye-catching first reel, Wnendt and co-screenwriter Claus Falkenberg have Helen go to war in a spunky voiceover in which she suggests personal hygiene is overrated and then illustrate the point by having the curly, dirty blonde use her derriere to eagerly wipe a public toilet seat clean.

Helen subsequently explores her intimate parts with different elongated vegetables and then segues, to continue her introduction of her intimate world, to a presentation of her religious mother, rich father (Axel Milberg) and best friend, Corinna (Marlen Kruse), who's just as crazy as she is. The unusual sexual tastes of Corinna's heavy-metal boyfriend (Florian Rummel) will be something of a litmus test for viewers, though, as narrated by Helen and staged by Wnendt, it's mostly a humorous scene that's over before you can take offense.

Indeed, what makes the film so accessible despite its controversial subject matter is Wnendt's total command of tone, which is never vulgar or intentionally out to shock. Instead, it filters what's being discussed through Helen's unique, innocent if far from child-like personality and occasionally uses humor to push things close to farce.

Juri is perfectly cast as the independent gal who'll try everything. Her pitch-perfect performance sets the tone, combining chirpiness and optimism with a darker undertow as it becomes clear that a childhood trauma, gradually revealed in short flashbacks, slowly is eating her up from the inside.

Sales *The Match Factory*
Cast *Carla Juri, Christoph Letkowski, Meret Becker, Axel Milberg*
Director *David Wnendt*
109 minutes

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AFM SCREENING GUIDE

TODAY

8:30 AM AMC Santa Monica #3, ***Young Detective Dee: Rise of the Sea Dragon***, Huayi Brothers Media Corporation, 133 mins.; Laemmle Monica #3, ***Louis Cyr***, Entertainment One, 133 mins.

8:45 AM Laemmle Monica #1, ***Half of a Yellow Sun***, Metro International Entertainment, 120 mins.

9:00 AM AMC Santa Monica #2, ***The Selfish Giant***, Protagonist Pictures, 90 mins.; AMC Santa Monica #5, ***Lucky Them***, The Works, 97 mins.; AMC Santa Monica #6, ***Rob The Mob***, The Exchange, 100 mins.; AMC Santa Monica #7, ***The Hooligan Factory***, Altitude Film Sales, 87 mins.; Broadway Cineplex #1, ***Quality Time***, Beta Cinema, 101 mins.; Broadway Cineplex #2, ***The Adulteen***, TF1 International, 88 mins.; Broadway Cineplex #3, ***Sunshine on Leith***, Focus Features International, 100 mins.; Broadway Cineplex #4, ***Miss Zombie***, Celluloid Dreams / Celluloid Nightmares, 85 mins.; Doubletree #1, ***Linsanity***, Fortissimo Films, 88 mins.; Laemmle Monica #2, ***The Marchers***, EuropaCorp, 110 mins.; Laemmle Monica #4, ***The Truth About Emanuel***, Myriad Pictures, 95 mins.; Ocean Screening, ***Decoding Annie Parker***, Radiant Films International, 91 mins.

11:00 AM AMC Santa Monica #2, ***Badges of Fury***, Easternlight, 94 mins.; AMC Santa Monica #3, ***Around the Block***, Arclight Films, 104 mins.; AMC Santa Monica #5, ***Exists***, International Film Trust, 81 mins.; AMC Santa Monica #6, ***The Tell-Tale Heart***, Darclight, 115 mins.; AMC Santa Monica #7, ***The Borderlands***, The Salt Company, 89 mins.; Broadway Cineplex #1, ***Made in America***, The Exchange, 90 mins.; Broadway Cineplex #3, ***Black Brothers***, Global Screen GmbH, 105 mins.; Broadway Cineplex #4, ***Viral***, DeAPlaneta International, 90 mins.; Doubletree #1, ***Feed Me***, Cinema do Brasil, 100 mins.; Fairmont #1, ***The Grief Tourist***, Vision Films, 93 mins.; Fairmont #2, ***Three Night Stand***, Myriad Pictures, 88 mins.; Fairmont #3, ***Back in the Day***, Screen Media, 90 mins.; Fairmont #4, ***Jungle***, Latido Films, 83 mins.; Fairmont #5, ***45 Minutes to Ramallah***, Little Film Company, 90 mins.; Laemmle Monica #1, ***The Wonders***, Lightning Entertainment Group, Inc., 112 mins.; Laemmle Monica #2, ***The Culling***, Highland Film Group, 90 mins.; Laemmle Monica #3, ***Almost Human***, WTFilms, 80 mins.; Laemmle Monica #4, ***I'll Follow You Down***, Breakthrough Entertainment Inc., 92 mins.; Loews #1, ***Punk '76: The Birth of Anarchy***, VMI Worldwide, 85 mins.; Loews #2, ***Delivery***, Bleiberg Entertainment, 85 mins.; Ocean Screening, ***Wetlands***, The Match Factory, 109 mins.

1:00 PM AMC Santa Monica #1, ***The House of Magic***, STUDIOCANAL, 85 mins.; AMC Santa Monica #2, ***Johnson***, The Salt Company, 90 mins.; AMC Santa Monica #4, ***Legends of Oz: Dorothy's Return***, Hyde Park International, 90 mins.; Broadway Cineplex #1, ***Bullet***, SC Films International, 90 mins.; Broadway Cineplex #2, ***Mercury Factor***, Rai Trade, 114 mins.; Doubletree #1, ***Borgman***, Fortissimo Films, 113 mins.; Fairmont #1, ***Freedom Station***, Cinema do Brasil, 88 mins.; Fairmont #2, ***Camera Trap***, 108 Media, 100 mins.; Fairmont #3, ***Cannon Fodder***, Screen Media, 90 mins.; Fairmont #4, ***Born to Race: Fast Track***, American Cinema International, 95 mins.; Fairmont #5, ***Gallowwalkers***, VMI Worldwide, 91 mins.; Laemmle Monica #1, ***Me, Myself and Mum***, Gaumont, 85 mins.; Laemmle Monica #2, ***The Returned***, Filmax International, 98 mins.; Laemmle Monica #3, ***The Double***, Protagonist Pictures, 93 mins.; Laemmle Monica #4, ***Bloody April Fools***, Film Factory Entertainment, 70 mins.; Loews #1, ***Only in New York***, Wide, 95 mins.; Loews #2, ***All American Christmas Carol***, Red Sea Media, 89 mins.; Ocean Screening, ***Saving Santa 3D***, Cinema Management Group (CMG), 84 mins.

Fortissimo Film's *Linsanity*

3:00 PM AMC Santa Monica #1, ***TOM YUM GOONG 2*** (***TYG2***), Sahamongkolfilm International Co., Ltd., 90 mins.; AMC Santa Monica #2, ***Felony,*** The Solution Entertainment Group, 106 mins.; AMC Santa Monica #4, ***Land of the Bears***, Kinology, 86 mins.; AMC Santa Monica #5, ***Bethlehem***, WestEnd Films, 99 mins.; AMC Santa Monica #7, ***Djinn***, Fortissimo Films, 90 mins.; Broadway Cineplex #1, ***Instructions Not Included***, Highland Film Group, 115 mins.; Broadway Cineplex #2, ***Army of Frankensteins***, Empress Road Pictures, 104 mins.; Broadway Cineplex #4, ***Montana***, The Salt Company, 105 mins.; Doubletree #1, ***Cas and Dylan***, Breakthrough Entertainment Inc., 90 mins.; Fairmont #1, ***The Ultimate Life***, Mission Pictures International, 90 mins.; Fairmont #2, ***Snake and Mongoose***, American Cinema International, 100 mins.; Fairmont #3, ***Espectro***, Darclight, 115 mins.; Fairmont #4, ***The Priest's Children***, Wide, 93 mins.; Fairmont #5, ***Buddies***, Cinema do Brasil, 103 mins.; Laemmle Monica #1, ***Three Many Weddings***, Film Factory Entertainment, 95 mins.; Laemmle Monica #3, ***World Petank Tour***, EuropaCorp, 100 mins.; Laemmle Monica #4, ***The Reckoning***, Lightning Entertainment Group, Inc., 85 mins.; Loews #1, ***Crawl or Die***, VMI Worldwide, 90 mins.; Loews #2, ***Goldberg & Eisenberg***, Jinga Films Limited, 97 mins.; Ocean Screening, ***Viy 3D***, Event Film, 112 mins.

5:00 PM AMC Santa Monica #1, ***Friend : The Great Legacy***, Lotte Entertainment, 120 mins.; AMC Santa Monica #2, ***Barcelona Summer Night***, Filmax International, 90 mins.; AMC Santa Monica #3, ***Rigor Mortis***, Fortissimo Films, 101 mins.; AMC Santa Monica #4, ***Life Deluxe***, TrustNordisk Aps, 127 mins.; AMC Santa Monica #5, ***Joe***, WestEnd Films, 117 mins.; AMC Santa Monica #7, ***Chinese Puzzle***, STUDIOCANAL, 100 mins.; Broadway Cineplex #1, ***Before the Winter Chill***, TF1 International, 103 mins.; Broadway Cineplex #2, ***Pulling Strings***, Highland Film Group, 110 mins.; Broadway Cineplex #3, ***I Am Soldier***, SC Films International, 90 mins.; Broadway Cineplex #4, ***Cannibal***, Film Factory Entertainment, 116 mins.; Doubletree #1, ***Antisocial***, Breakthrough Entertainment Inc., 92 mins.; Fairmont #1, ***Banklady***, Global Screen GmbH, 117 mins.; Fairmont #2, ***GUS***, Lightning Entertainment Group, Inc., 87 mins.; Fairmont #3, ***Lira Paulistana and the Vanguarda Paulista***, Cinema do Brasil, 97 mins.; Laemmle Monica #1, ***Walking with the Enemy***, Koan Inc., 126 mins.; Laemmle Monica #2, ***The Taste of Apple Seeds***, Beta Cinema, 120 mins.; Laemmle Monica #3, ***April Apocalypse***, Darclight, 100 mins.; Laemmle Monica #4, ***California Scheming***, Double Dutch International, 99 mins.; Loews #1, ***Two Hundred Thousand Dirty***, Wide, 89 mins.; Loews #2, ***Falcon Song***, Corgan Pictures, 109 mins.

5:15 PM Ocean Screening, ***In the Name of the King III***, Event Film, 90 mins.

TOMORROW

8:30 AM AMC Santa Monica #6, ***Third Person***, Corsan, 130 mins.; Loews #1, ***Nai River***, China Film Promotion Int'l, 136 mins.

9:00 AM AMC Santa Monica #2, ***Mindscape***, STUDIOCANAL, 99 mins.; AMC Santa Monica #4, ***Coherence***, Independent, 88 mins.; AMC Santa Monica #5, ***Turning Tide***, Gaumont, 96 mins.; Broadway Cineplex #2, ***Made in America***, The Exchange, 90 mins.; Broadway Cineplex #4, ***Siddharth***, Fortissimo Films, 96 mins. THR

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Source: comScore, Aug. 2013

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8 Decades of *The Hollywood Reporter*

The most glamorous and memorable moments from a storied history

Stewart (left) and *Twilight* director Catherine Hardwicke promoted the film (titled *Crepusculo* in Spanish) in Madrid in 2008.

In 2007, *Twilight* was just another AFM vampire movie

WHEN SUMMIT first shopped *Twilight* to foreign buyers at AFM in 2007, it wasn't a slam dunk. Despite its stronghold on U.S. best-seller lists since its publication in 2005, Stephenie Meyer's young-adult book wasn't as well known overseas, and the film adaptation starred then-little-known Kristen Stewart and Robert Pattinson. But AFM shoppers that year tapped into what would become a gold mine: The film, made for $37 million, grossed $192.7 million in the U.S. and $199.8 million internationally. The 2009 sequel, *The Twilight Saga: New Moon*, fared even better, doubling the international take for a worldwide gross of $709.8 million. Credit for Summit's successful sales pitch went to then-president and CEO of Summit International Patrick Wachsberger (now co-chairman with Rob Friedman of Lionsgate Motion Picture Group). In the end, the five-film series earned $3.3 billion — $2 billion from the international box office — and launched Stewart and Pattinson to superstardom. Wachsberger and his team doubtless have had an easier time selling that other blockbuster YA series, *The Hunger Games*. — C. MOLLY SMITH

'Twilight,' 'Bolt' to invigorate weekend frame

continued from page 1

should register well above $30 million for Sony and MGM. And family laugher "Madagascar: Escape 2 Africa" ought to ring up more than $20 million for DreamWorks Animation and Paramount.

Do the math, and it's plain to see that those four releases alone will go far in matching the industry's $162 million haul from the same frame a year ago. But it's also generally true that a flood of business for one or more big

THIS WEEKEND

HOLDING ON TIGHT: "Quantum of Solace," left, and "Madagascar: Escape 2 Africa" should benefit from a busy weekend of moviegoing.

able to pay them back a bit and field those phone calls where

3-D playdates among its 3,500-plus engagements this session.

thanks to the Thanksgiving holi-day. Said Viane, with obvious rel-

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@ 17:00 – Laemmle Monica 4

CALIFORNIA SCHEMING

THE ASSIGNMENT 1.0

SCREENING TOMORROW

@ 11:00 – Laemmle Monica 1

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